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### Chapman University Wind Symphony 16th Season

Chapman University Wind Symphony

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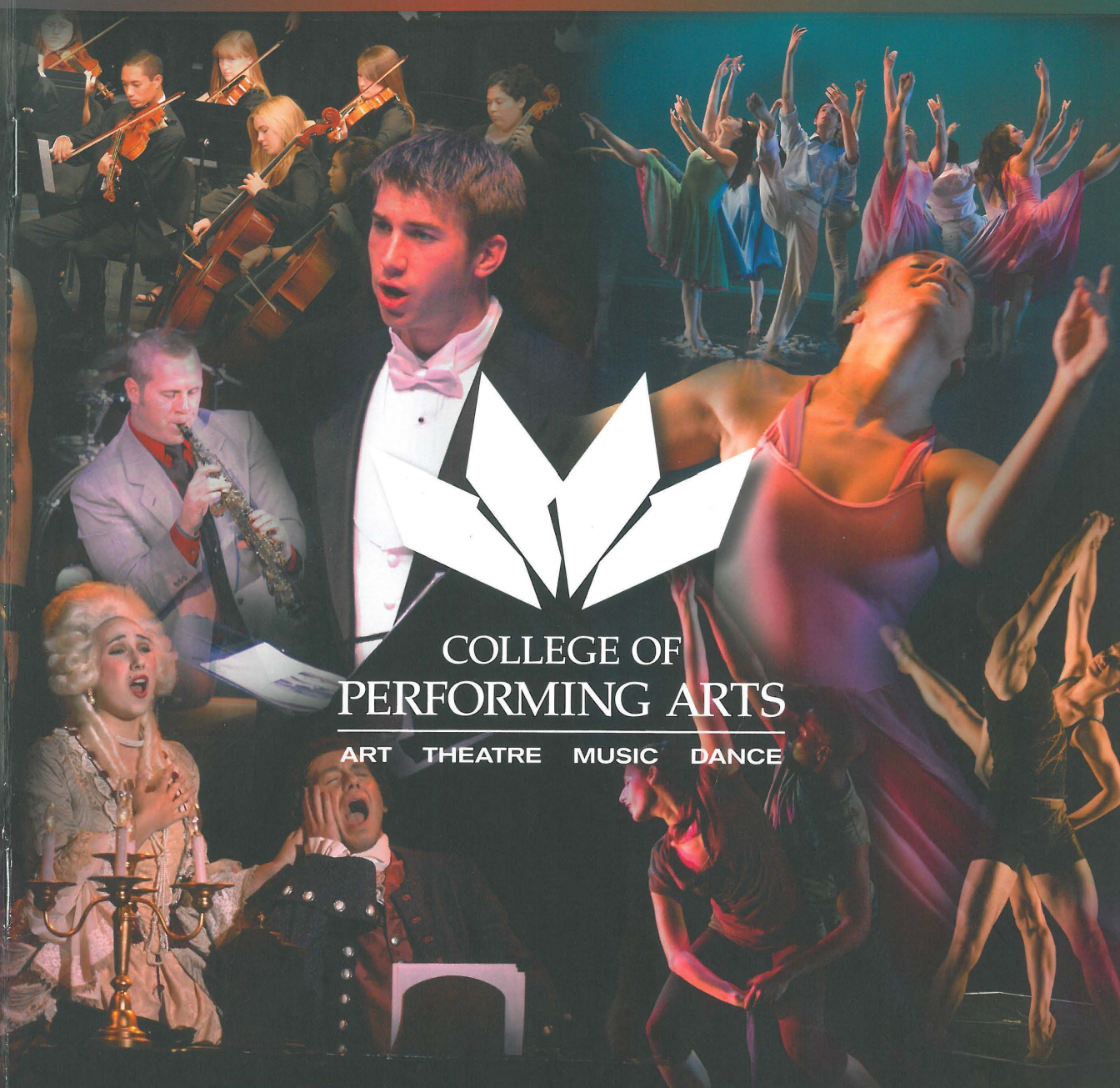
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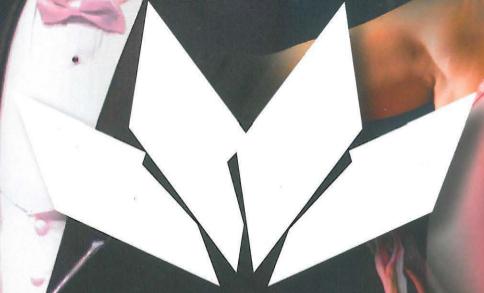
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**COLLEGE OF  
PERFORMING ARTS**  
ART THEATRE MUSIC DANCE



## Fall 2009 Event Highlights

### ART:

In Love with Night ..... Sept 8 – Oct 9  
Because the Night ..... Oct 19 – Nov 13  
BA/BFA Exhibition ..... Nov 16 – Nov 21  
Departmental Exhibition ..... Dec 7 – 11

### THEATRE:

*Lend me a Tenor*, by Ken Ludwig ..... Oct 9 – 11; 14 – 17  
*Streamers*, by David Rabe in repertory with  
*Ladyhouse Blues*, by Kevin O'Morrison ..... Nov 13 – 15; 17 – 21

### MUSIC:

Chapman Chamber Orchestra with  
Guest Artist Vladimir Chernov, baritone ..... Oct 17  
Visiting Artist in Piano, Sergei Babayan ..... Oct 27  
Opera Chapman presents:  
"Offenbach...mais ne jamais ennuyer!" ..... Oct 30, 31 & Nov 1  
University Choirs in Concert ..... Nov 20  
Chapman University Wind Symphony ..... Nov 21  
Holiday Wassail ..... Dec 4 & 5

### DANCE:

Fall Dance Concert ..... Dec 9 – 12

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## CHAPMAN UNIVERSITY *Conservatory of Music*

*presents the*

## *Chapman University Wind Symphony*

16th Season

**Paul Sherman**  
Music Director & Conductor

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November 21, 2009 • 8:00 P.M.  
Chapman Auditorium, Memorial Hall

## Program

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### Academic Festival Overture

Johannes Brahms  
(1833-1897)

### Divertimento for Band Op. 42

Vincent Persichetti  
(1915-1987)

- I. Prologue*
- II. Song*
- III. Dance*
- IV. Burlesque*
- V. Soliloquy*
- VI. March*

### Marche Slave

Pyotr Ilyich Tchaikovsky  
(1840-1893)

## ~ Intermission ~

### Folk Song Suite

Ralph Vaughan Williams  
(1872-1958)

- I. Seventeen Come Sunday*
- II. My Bonny Boy*
- III. Folk Songs From Somerset*

### Vesuvius

Frank Ticheli  
(b. 1958)

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## About the Conductor

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### PAUL SHERMAN, *conductor*

*Conductor, Wind Symphony, Chapman University Conservatory of Music*  
*Executive Director, Ensemble Green*  
*Music Director & Conductor, Santa Clarita Youth Orchestras*

Dr. Paul Sherman is deeply involved in many levels of the musical world as a performer, conductor, and educator.

In addition to his work with Chapman University and the Wind Symphony, he is Music Director and Conductor of the Santa Clarita Youth Orchestras and Foundation, and Executive Director of ensembleGREEN (an ensemble promoting west coast new music), currently in residence at Chapman. Sherman is a sought out performer for both modern and period oboe works. He performs and records with ensembleGREEN, Santa Fe Pro Musica, Grammy Award-winning Southwest Chamber Music, Jealous Nightingale Baroque, Los Angeles Chamber Orchestra, Santa Barbara Chamber Orchestra. He has recorded with Southwest Chamber music, Yusef Lateef and the Dutz Quartet, the last two in the new music/Free Jazz idiom.

As a young musician he worked for the world-renowned Ojai Music festivals where he met Boulez, Ligeti and Messian, among others; He additionally studied period oboe with Steven Hammer and the Bach ensemble. These experiences have led him to a career centered around the performance and teaching of old and very new music. These genres have many similarities; both are based on affect, rhetoric and gestural performance techniques.

As a professor at USC, he directs the baroque oboe band and teaches period performance. He teaches history and performance classes for College of the Canyons and Glendale Community College. His undergraduate education was spent studying with Allan Vogel at CalArts and he received both his M.M and D.M.A from the University of Southern California with emphases in instrumental conducting, music history and baroque performance practice.

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## Program Notes

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**PYOTR ILYICH TCHAIKOVSKY (1840-1893)** completed his *Slavonic March* in the autumn of 1876 and was first performed in St. Petersburg on the 17<sup>th</sup> of November that year. The occasion was a concert in aid of Russian volunteers wounded in the Serbo-Turkish War, a war Russia was to join in the following year. Tchaikovsky lent his support to this political movement by way of this march, a clear statement of his support of the Tsar.

The opening section is marked “marcia funebre” and represents the death of Serbs at the hands of the Turkish Empire soldiers. The theme is a Serbian folk song, *Come My Dearest, Why So Sad?* The following rising theme in the winds punctuated by the brass represents the atrocities committed by the Turks. The second major theme is the Russian soldiers response to their Balkan brothers and iterations of *God Save the Tsar* in the low brass. Before the final section, we hear in the timpani a loud cry for help from the Balkans followed again by the Russian response and a more detailed development of the *God Save the Tsar* theme.

**VINCENT PERISCHETTI (1915-1987)** established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti graduated from Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on the harmonic practices of this century.

Each of the six movements of the *Divertimento Op. 42* covers expansive moods and styles. The work has a beautiful balance from the agitated woodwind figures and aggressive brass polychords in the first and last movements to the delicate and lyrical inner movements. This compendium of styles is rare for a single work. It has been said that Persichetti's use of instruments makes the reeds the movers, the brass the pointers, and the percussion the connectors and high-lighters.

The *Prologue* is driving and electric, while the *Song* demonstrates Persichetti's lyricism as he weaves two simple and attractive melodies together. The music does *Dance* in the third movement as it is tossed about by the woodwinds around a solo trumpet passage. The "pesante" opening of the *Burlesque* suddenly changes to "brightly" with a complete contrast in the texture. The beauty of the *Soliloquy* belongs to the solo cornet. The percussion entrance of the *March* returns the pace to that of the opening as the brass and woodwind choirs work above the punctuation and timbre of the percussion section.

## Program Notes

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**JOHANNES BRAHMS (1833-1897)** was not well-known for his sense of humor. However, his discovery that a mere thank-you note was considered insufficient gratitude for an honorary doctorate, conferred *in absentia* by Breslau University, provoked a little jest. The citation described him as a “composer of serious music”, so Brahms notified Barnard Scholz (the conductor at Breslau) of his proposed work's title, *Academic Festival Overture*. Scholz, taking it at face value, thought it “academic and boring”. It is not hard to imagine “stuffy old” Brahms laughing with glee as he penned his now-famous medley of student songs.

However, a “medley” it wasn't. Having a low opinion of Bruckner's symphonies, he took the opportunity to lay out his undergraduate booze-up exactly like a Bruckner first movement. There are three subject groups, the first having four themes with a predominantly marching character, the second a contrasting lyrical flow, and the third, introduced by the bassoon, bouncing along on an off-beat rhythm. The development section is expanded into the recapitulation - we only become aware of the latter with the re-emergence of the second subject. The unexpected, appearance of *Gaudeamus Igitur* as a coda must have brought the house down at the premiere, a very compressed version of the Latin lyrics are as follows:

*Life is short  
Soon death will take us  
Long live the students  
Long live the professors  
Long live the ladies  
Drink now for life is short!*

**RALPH VAUGHAN WILLIAMS (1872-1958)** is one of the most eminent of contemporary English composers, known throughout the world for his splendid choral and orchestral works. *Folk Song Suite* by Vaughan Williams is often recognized as one of the masterpieces of the concert band repertoire. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters, such as Purcell. Vaughan Williams adopted the modal harmonies and striking rhythms found in the traditional folks songs of Norfolk and Somerset, and then formed an entirely individual style out of these elements. Vaughan Williams' interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation.

**FRANK TICHELI (b. 1958)** “*Mt. Vesuvius*, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally, I had in mind a wild and passionate dance such as might have been performed at an ancient roman *Bacchanalia*. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii.” (Frank Ticheli)

# Chapman University Wind Symphony

Paul Sherman,  
*Music Director & Conductor*

Flute  
Lauren Aghajanian  
Iris Jackson  
Rebekah Newlin •  
Rebecca Villines  
Mary Young

Piccolo  
Bella Staav •

Oboe  
Kyle Chattleton  
Tamer Edlebi •  
Garrett Smith

English Horn  
Garrett Smith •

Clarinet  
Brittany Bethurum  
Brian Jenkins †  
Evan Roth  
Trevor Sullivan  
Hannah Torrance •

Bass Clarinet  
Trevor Garcia •

Bassoon  
Charity Potter •  
John Campbell §

Saxophone  
Brandon Bielagus  
Garrett Eastwood  
Andrew King •  
Clayton Thomas

Horn  
John Acosta \*  
Rosa Martin  
Stephen Sanders †  
Rebecca Walsh • †

Trumpet  
Sarah Barr  
Joshua Huihui  
Ryan Jesch  
Megan Malloy  
Christopher Nario •  
Kyle Smith

Trombone  
Javier Cerna  
Marx Ha  
Zachary Mariano  
Michael Rushman •

Euphonium  
Marx Ha  
Scott Stone • §

Tuba  
Nathan Campbell •  
Fred Greene §

Percussion  
Kyle Alanis  
Brian Andrews †  
Daniel Gibson  
James Higgs  
Alphonso Sanchez  
Tim Sauer  
Craig Shields •

Bass  
Kevin Baker •

Staff  
Lauren Aghajanian  
*Wind Symphony Librarian*  
  
Kevin Baker  
*Operations Manager*

- Principal
  - † Senior
  - \* Alumni
  - § Faculty

*Names are listed in  
alphabetical order*

# Upcoming Events

**Faculty Recital** **November 22—5:00pm**  
Cheryl Fielding, Piano Salmon Recital Hall, Conservatory of Music

**Chapman Guitar Ensemble** **November 22—8:00pm**  
Jeff Cogan, Director Salmon Recital Hall, Conservatory of Music

**Jazz Combos & Big Band** **December 1—8:00pm**  
Albert Alva, Director Chapman Auditorium, Memorial Hall

**46th Annual Holiday Wassail Banquet & Concert** **December 4 & 5—6:00pm**  
Daniel Alfred Wachs, Stephen Coker George Bush Conference Center, Beckman Hall  
and Keith Hancock, Conductors Merle and Marjorie Fish Interfaith Center

**Piano Major Showcase Recital** **December 8—7:00pm**  
Grace Fong, Director Salmon Recital Hall, Conservatory of Music

**Student Pianists in Recital** **December 9—7:00pm & 8:30pm**  
Janice Park, Director Salmon Recital Hall, Conservatory of Music

**New Music Ensemble** **December 10—8:00pm**  
Sean Heim, Director Salmon Recital Hall, Conservatory of Music

**Instrumental Chamber Music** **December 12—2:00pm (Strings & Piano)**  
Grace Fong and Robert Becker, Directors **5:00 pm (Winds & Brass)**  
Salmon Recital Hall, Conservatory of Music

**Orange County Youth Symphony Orchestra Concert** **December 13—4:00pm**  
Daniel Alfred Wachs, Chapman Auditorium, Memorial Hall  
Music Director & Conductor

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